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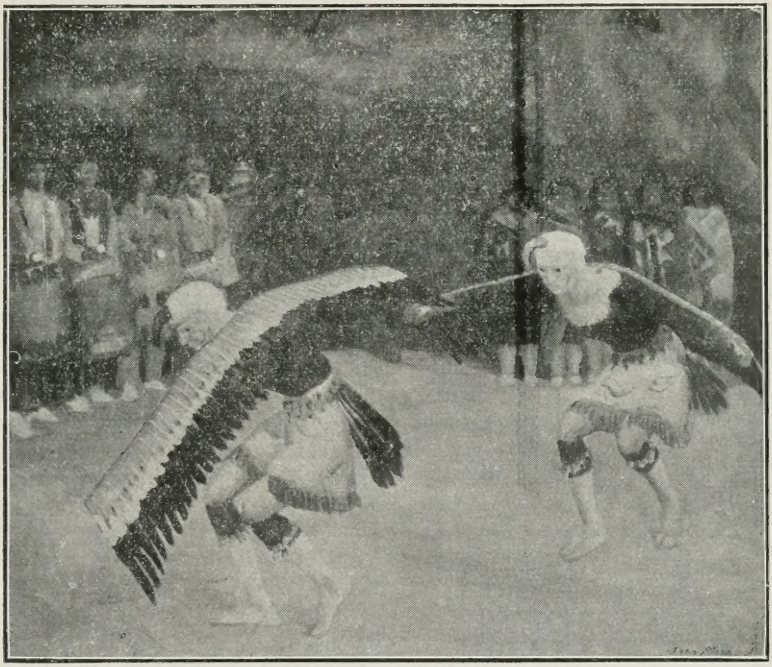

THE EAGLE DANCE.

From Painting by John Sloan.

ART POLICY OF MUSEUM AND SCHOOL

MOST remarkable has been the experience of the New Art Museum in Santa Fe. It may be doubted if any other part of America affords a parallel to the art activity of New Mexico at the present time. If the Art Museum of the School has been a stimulus to this in any way it has likewise been a beneficiary of it to an extent that makes it difficult for the institution to repay its obligation to the artists. So generous have they been in the exhibition of their canvasses that the galleries are never without interesting displays of recent work.

The people of New Mexico have a priceless opportunity. Here passes before their eyes from day to day and year to year a panorama of the esthetic efforts of a characteristic group of artists whose works are challenging the interest of the whole country. The Museum extends its privileges to all who are working with a serious purpose in art. It endeavors to meet their needs for a place of exhibition and as far as possible offers studio facilities, as tables are furnished to visiting writers, laboratories to scientists and the library to readers and investigators. The artist is the judge of the fitness of his work for presentation to the public to the same extent that the speaker is who occupies our platform. Both are conceded perfect freedom of expression within the limits of common propriety.

The Museum seeks to reflect what is passing in the minds of the artists who are working in this environment. It wants to put before the public in the most favorable light possible a view of the art that is being produced in the Southwest, to promote education in art by affording an opportunity to see all phases of modern work. The Museum thus becomes a forum for free artistic and intellectual expression, and must accurately reflect the cultural progress of our time.

If Modernism, Ultra-Modernism, Impressionism, Post-Impressionism, Expressionism, or any other phase of esthetics endeavor appears to predominate in the exhibitions at any given time it is merely an evidence of an exuberance which no one will condemn, but on the contrary will sincerely welcome. Whether it lasts or not will probably depend upon its spiritual soundness. The casual likes and dislikes and prejudices of individuals affect the matter but little. Out of this strong flow of impressions, emotions, strivings, of men and women who are painting and writing in New Mexico there will come the pictures, songs, poems, and dramas that will immortalize the strength, beauty, and life of our Southwest. It is a noble service. Time is the sure test of art. The average individual merely likes what he knows at the present, which is little enough, and time is required for education. Especially should the expressions of the spiritual life, painting, poetry, music, sculpture be given the most cordial hearing with every benefit that time affords for the development of understanding on our part.

America is eminent in material ways, and poor in esthetic culture. Therefore it would seem that particular encouragement should be extended to the workers in the field of creative esthetics. Our hope is to hold out such a hospitable welcome that artists and writers and scientists will continue to find in Santa Fe a congenial home. That this has been partly realized was voiced by Robert Henri in a personal letter in which he says in speaking of Santa Fe: "Here painters are treated with that welcome and appreciation that is supposed to exist only in certain places in Europe." If anything occurs to mar that happy impression it will not in any sense express the feeling of the people of Santa Fe. It is their desire to become as favorably known for their intellectual tolerance as they have

ong been for their domestic hospitality. Santa Fe is beginning to enjoy preeminence in some enviable ways. It is sometimes spoken of as the intellectual capital of the Southwest—to its region what Alexandria was to its age. This is high distinction, which to maintain calls for toleration and generosity and genuine friendly interest in al! the efforts that are contributing to this good fortune.—Director Edgar L, Hewett in his Annual Report ior 1920.

MUSEUM ACTIVITIES LAST YEAR

A REVIEW of the Museum calendar for 1920 discloses a wide and interesting scope of activities centering in and around the Art Museum and the Old Palace. Beginning with the New Year's exception of the Women's Board of the Museum through the year to the Inaugural Reception to Governor and Mrs Mechem on New Year's day just passed, the calendar shows a long series of civic events, lectures, readings, musical recitals, dramas, all paralleled by a series of exhibits,--art, historical, and archaeological.

Among dramas given were repeated presentations of "Los Pastores" and "La Aparicion de La Virgen de Guadalupe," "Don Patricio," "Los Comanches," "Mrs. Bumpstead-Leigh" by the Drama League, "Arshaluis," a Near East Relief benefit by High School students in April, and a Pilgrim Fathers play by them also in December.

A recital by Mrs. Zimmerman, assisted by Mr. William Ewart, in March, was followed by a Schovgaard recital in May, a Redpath male quartet in October, a Women's Club concert in December. Lectures, talks at the Tuesday Night Museum suppers, and readings included such speakers as Dr. Arthur Upham Pope of the University of California; Mirzah Sohrab on "General Allenby," "Bahism," "Persian Customs, Art, and Literature;" Dr. Herbert Kimball of the U. S. Weather Bureau; Prof. Chas. Upson Clark on "Roumanian Art and Architecture;" Vachel Lindsey the poet; Major Cressy, on "Servia and the Balkan Front;" Miss Monroe editor of "Poetry;" Dr. Boag on "Ireland;" Glenway Wescott; Dr. Daniel Folkmar; E. L. Hewett; Sylvanus G. Morley; K. M. Chapman; Randall Davey.

The Museum was opened to the American Legion for their presentation of French War Certificates; to the National Security League; to the Game Protective Association; to the Public Health Association; to St. Michael's College and to the High School for oratorical, baccalaureate, and commencement gatherings; and for a Redpath Lyceum course.

In the art galleries, exhibits of oil paintings, water-colors, pastels, wood-block prints, etchings, drawings, and art-craft work kept the alcoves filled throughout the year. In January and February were shown paintings by Gerald Cassidy, F. Sacha, Lee Hersch, batik exhibits by Karl Winter and Mrs. Craig, Japanese and Norwegian prints loaned by J. B. O. Nordfeldt, and the Second Annual Exhibit of Middle West Artists. A group of drawings by Coomaraswamy and paintings by G. A. Backos and W. E. Murk were hung in March and April. In May the Spring Exhibit went up; during June F. Sacha exhibited his winter's work; and in July one alcove was given to water-colors by Indian pupils. Exhibitors during August included Hugo Pohl, Eisenlohr, Nordfeldt, Alice Schille, etchings and prints by John Sloan, water-colors by Berninghaus, and others by Miss Mendenhall, paintings by pupils of Randall Davey, as well as a group by Davey himself.

During September and October the

principal event was the exhibition of Southwestern Art by the artists working in Santa Fe and Taos, but there were also hung individual exhibits by Paul Burlin, Backos, and Murk; and in November and December Willard Nash and Will Schuster exhibited, and another alcove of water-colors by Indian pupils was shown.

Besides the exhibits above mentioned, alcoves in whole or part were given from time to time during the year to the work of the following: Gustave Baumann, Sharp, Phillips, Cassidy, Parsons, W. F. Kihn, Winhold Reiss, Blanch Grant, Olive Rush, Allan True, J. Young-Hunter, W. P. Henderson, Flora Schoenfeldt, Isabel Whitney, Katherine Dudley, Grace McKinstry, Miss Van Poplendam, Louise Crow, Theo. Van Solen.

Noteworthy for historical and archaeological interest were the exhibits of parts of the Gov. Otero and the Wm. Borrowdale collections, and of articles found during the excavation for the hotel on the site of the old Fonda. Mention should also be made of an exhibit of silvercraft work by Miss Massie, embodying Indian and Mayan motifs.

Acquisitions by gift or loan during the year include some dozen paintings by representative artists of the Southwest; a collection of old Mexican feather work and Navajo silver work from Miss Rose Dougan; the Father Fischer library of over 1600 titles from the Hon. T. B. Catron; a historical library of 183 titles, from Col. R. E. Twitchell; a complete file of "The Review of Reviews" from Dr. C. H. Churchill of Madrid, N. M.; and numerous old photographs, newspapers, maps, books, and curios of various types but which are properly New Mexicana.

The Museum staff in its work afield not only carried on the very important research work in Chaco Canon during the summer, but also cooperated with the U. S. Forestry Service in a valuable piece of restoration work in the Rito de los Frijoles, and in similar work looking to the preservation of several of the old Franciscan missions of the State. The director, Dr. Hewett, and other members of the staff presented papers at the meetings of the State Federation of Women's Clubs in Tucumcari, of the State Educational Association in Albuquerque, of the southwestern division of the Association for the Advancement of Science in its El Paso meeting. During the late fall the director gave a course of lectures at the University in Albuquerque. Frequent requests have come from all parts of the State for data and material to use in art and literary clubs; for information and lists to assist local units of the Red Cross Home Service, or posts of the American Legion.

Few readers of El Palacio realize the extent and value of the publicity which Santa Fe and the whole State receive through the activities of the Museum. Not only are photographs and data frequently furnished to such railroads as the A. T. & S. F., the D. & R. G., and the Southern Pacific, but art and scientific articles and notes go to a wide circle of newspapers and magazines, and El Palacio itself goes into Mexico, Central America, South America, Canada, England, Holland, France, and Spain, as well as into 39 of the States. So that not only is the archaeological and historical heritage of New Mexico being gathered and put into helpful shape for her own citizens but this heritage is also being made known to people in many parts of the world, and the publicity thus received has already given New Mexico an enviable distinction in the scientific and tourist worlds.

CRETE AND CYRENE

BEFORE an evidently interested audience, Dr. Joseph Clark Hoppin, Ph.D., Fellow of the Royal Geographical Society, on Tuesday evening, January 25th, gave an illustrated lecture on "Crete," in the St. Francis Auditorium of the Museum. Dr. Hoppin, who is an authority on Greek vases, drew a fascinating picture of the civilization of Crete, which he traced back 4500 years. Incidentally, he showed that the legends of Greek mythology had a basis of historic fact. Thus the story of the Labyrinth, Theseus and the Minotaur, had their origin in Crete where the palaces at Cnossos and Phaestos had labyrinth-like galleries, on the walls of which frescoes depicted contests of Greek prisoners with wild bulls. The lecturer opened with a brief review of the work of Heinrich Schliemann who laid bare the evidences of the Mycenean civilization which preceded the historic period of Greece, and then related how the Mycenean culture, ancient as it was, had its beginning in Crete where it also reached its apogee. A graphic idea of the art and the handicrafts during the best periods in Crete was given by pictures thrown on the screen, including photographs of vases, frescoes, plats, and of the excavations which revealed the ruins of palaces and towns. The pioneer work of Sir Arthur Evans in Crete was reviewed, and emphasis was laid on the apparent modernity of the art and the other aspects of culture of those early days, extending even to such utilitarian devices as plumbing systems. As the Turks do not look with favor upon archaeologists and archaeological excavations, much difficulty was encountered in securing a firman or irade for the archaeological expeditions.

Dr. Edgar L. Hewett introduced the speaker, who formerly was on the faculties of Bryn Mawr and Wellesly, and who has spent many years in classical archaeological fields. Dr. Hoppin, accompanied by Mrs. Hoppin, spent several days in Santa Fe and was so delighted with the work of the Museum and the School of American Research, that he will return here for another visit after a winter on the Pacific Coast where he will also lecture under the auspices of the societies of the Archaeological Institute.

Thursday evening, January 27th, at the regular meeting of the Cave Dwellers at the Museum, Dr. Hoppin told the story of the tragic expedition of the Archaeological Institute to Cyrene in northern Africa in which the archaeologist DeCou of the University of Michigan, was killed by Arab assassins. It was a marvelously interesting tale of European intrigue in which Italians, Turks and Arabs had part. Allison Armour, who had placed his fine yacht at the disposal of the archaeologists, Richard Norton of Boston, Dr. Hoppin and others, took part in these excavations at Cyrene and made important discoveries. The incidents of the expedition were thrilling at times and Dr. Hoppin in relating them proved himself a master of wit, humor and pathos. Dr. Hewett told of tragic episodes in the history of the School and Academy at Rome, the directors of which, one after another, have died under unusual circumstances, two of them during the war.

Dr. Hewett then took the Cave Dwellers to a painting by Henry Lovins, depicting one of the relief carvings at Palenque, in Southern Mexico. It represents a priest in his gorgeous and symbolic costume. It is similar to a series of panels which are being made for the Museum at San Diego. The paint is laid on, not with a brush, but in many coats, as many as seventeen, with a palette knife and scraper, so as to give the picture the effect of a bas-relief. It is one of the most striking exhibits in the Museum at present. Incidentally, it was announced that S. G.

Morley of Santa Fe, formerly with the School of American Research now with the Carnegie Institution, will head a party which will visit all the great Maya ruins, from Chichen Itza in Yucatan, to Palenque in Mexico, visiting Quirigua in Guatemala and Copan in Honduras on the way.

"GRUMPY" IN THE COMMUNITY THEATER

B. J. O. Nordfeldt, great as an artist of the modern school, is equally as great as an actor. Such was practically the consensus of people in the distinguished and critical audience which attended the presentation of "Grumpy" by the Drama League of the Santa Fe Woman's Club in the Auditorium of the Museum on Thursday and Saturday evenings. To him fell the interpretation of the leading and most exacting part of the four act comedy and he triun phed completely. No professional could have done better. In fact, he may be said to have re-created the part and imbued it with a convincing vitality that carried the play from the rise of the curtain to the drop in the final act.

"Grumpy" is a comedy of character with a plot that helps to hold the attention, although with the portrayal of the garrulous, sharp-tongued, keen old criminal lawyer by Nordfeldt, no plot would have been necessary to put the play over. Overwhelming applause was his from the start, whether it came from Governor and Mrs. Mechem and other state and legislative lights who were present or from the more critical artists and writers who turned out in full force. Mr. Nordfeldt was simply delicious in his make-up, his characterization, his acting. The play is built around and for "Grumpy" by the authors: Horace Hodges and Wigney Percyval. He is the detective who solves the mystery of the white camelia and the lost diamond. Three of the acts take place in the library of his country home near London where he lives in retirement with his granddaughter, the charming and vivacious Virginia Bullivant, who bullies and worships the old man who submits to her whims with a graciousness which contrasts vividly with his peppery temper displayed toward everyone else.

The play opens conventionally with a scene in which Dr. and Mrs. MacLaren, played admirably by Oscar Marinoff and Miss Claribel Fischer, take leave from their hosts, Andrew Bullivant and his granddaughter, incidentally discussing the villain of the play, Mr. Jarvis, and Virginia's lover, Ernest Heron, who is Bullivant's grandnephew. Heron is supposed to be in South Africa, but arrives at the Bullivant home that evening having in his custody the diamond around which the plot hinges. Jarvis is a house-guest who has won the Maclarens and Virginia with his manners and stories of exploits. He is acompanied by Keble, his valet, who is in love with Susan, Virginia's maid. Heron arrives unannounced and is met by Susan, whom he teases and attempts to kiss. Susan pins a white camelia on Heron's coat lapel, after winding around its stem a hair she pulls from her head. It is this camelia and this hair which play so important a part in the further complications and the unraveling of the plot in which the theft of the diamond is finally fastened upon Jarvis. Add to these characters Bullivant's valet, his butler, and a footman, as well as a Jewish dealer in diamonds, who is not averse to making a crooked deal, and there are characters enough and plot sufficient to evolve a rapidly moving play with breathless situations and opportunites for wit, humor and character delineation,

without salaciousness or the least touch of grossness.

Hope Butler as Susan was inimitable. She was a coy, captivating maiden who played with a dash and artistry that won the house. Mrs. W. D. Ewart as Virginia, carried the exacting part of the leading woman with dignity and charm. Her beauty and grace, of course, were a great factor in the success of the play. Clinton P. Anderson, in the unthankful part of the villain, Jarvis, made the most of a difficult part, and won unstinted praise from critics. Dr. Robert O. Brown, as the lover of Virginia and the man who had been entrusted with the diamond, was a hero who had the audience with him throughout. There was admirable restraint in the love scenes in which he figured and while, like every one else in the play, he was subordinate to "Grumpy," he made the most of his opportunity. Oscar Marinoff played the dual parts of Dr. Maclaren and Bullivant's butler, with a sangfroid that furnished an excellent foil for the "explosions" of Bullivant. John R. Sackrider as valet to Jarvis, who came near being ensnared as the villain, Maurice Leseman as the footman, and also as the Jewish jeweler, and Ashley Pond as Bullivant's valet, proved themselves good actors. In fact, Leseman as the Jew, presented a characterization that stamped him as a footlight success.

The stage settings and lighting were in keeping with the high standard set by the Community Theater. They would have been acclaimed anywhere in a "Little Theater," and from an artistic standpoint left nothing to be desired. Local artists assisted and the stage carpentry was done by the Indian school, the stage settings being planned and prepared by W. D. Ewart and James Seligman. While a prompter was called upon very little, and that only in the first act on the first evening, Miss Fullerton deserves credit for the way she filled that role. Mrs. B. J. O. Nordfeldt, the director of the performance, of course, received congratulations that were as profuse as they were sincere.

The following were the patronesses: Mesdames Merritt C. Mechem, Francis C. Wilson, I. H. Rapp, Kate Hall, Adolph Fischer, C. H. Cochran, L. A. Hughes, Leslie Gillette, Edgar L. Hewett, N. B. Laughlin and Miss Jessie Massie.

Before the curtain rose and during the intermissions, Miss Dorothy Gildersleeve delighted her audience with violin solos. She was accompanied by Mrs. G. H. VanStone and Miss Evelyn McBride on the piano.

The Executive Committee of the Drama League, which has several successful plays to its credit, although "Grumpy" is the most ambitious thus far, consists of the following: Mrs. Howard Huey, Chairman; James L. Seligman and William D. Ewart, properties; Mrs. Gerald Cassidy, publicity; Mrs. N. B. Laughlin, cast: Mrs. Kate Hall, treasurer; Mrs. J. D. DeHuff, stage construction; Mr. and Mrs. B. J. O. Nordfeldt, directors; Mrs. J. D. DeHuff, reading programs.

It is possible that "Grumpy" will go to Albuquerque and if he does it will be a treat that Albuquerque theatre goers will remember with joy for many moons to come.—Albuquerque Morning Journal.

MUSEUM AFFAIRS

Resolution of Boards.

At the meeting of the Managing Board of the School of American Research the following resolutions previously adopted by the Board of Regents of the Museum of New Mexico were ratified, the resolutions being drafted by Hon. Frank Springer:

"The retirement of Paul A. F. Walter from the dual office of Secretary and Associate Director calls for something more than the ordinary expressions of graditude and good will on the part of the director and govering boards.

"Mr. Walter served this institution

for six years with loyalty, fidelity, and industry that are beyond praise or reward. His business management won absolute confidence. His judgment on every important question was sought and prized by the Directors and Regents. His discernment of the ideals of the institution was unerring and his faith in it unfaltering. Through the incessant use of his pen, and his cordial relations with the press he interpreted to the country the effort of the institution to help the people of our nation to an appreciation of the finer things of our own continent and particularly the unique character of the Southwest of which Santa Fe is the center and the capital. His educational force extended to the limits of the nation. He became one of the builders of this institution and this commonwealth.

"It was inevitable that such a career should win the attention of organizations needing men for positions of responsibility and trust in the business world with remuneration exceeding the resources of a scientific institution. While the School and Museum can ill afford to lose such an officer, we rejoice at Mr. Walter's advancement and in the fact that this community is to have his services in such important business relations. We can bestow no material reward commensurate with what we have received from him, but we desire to here record what may be more prized by him' namely' our profound appreciation and regard for a valued associate and our hope that we may enjoy his continued connection with the institution as a counsellor and friend.

W. H. HOLMES, Chairman,
for the Managing Board.
JOHN R. McFIE, Chairman,
for the Board of Regents.
EDGAR L. HEWETT, Director,
of the School of American Research and Museum of N. M."

ART AND ARTISTS

Helena Dunlap in India.

Helena Dunlap who for several summers has painted in Taos and exhibited in Santa Fe, writes from Bombay:

"Bombay is a wonderful city-such color ! But it is such a big place, it is so difficult to get about for painting. But I am going to get to work soon, it is so beautiful here and the natives are so interesting, the colors so gorgeous. I don't think I shall stay long in Bombay, as I prefer working in a smaller place, where you can slip out in about two minutes and be where you want to paint. I shall probably stay in the south for some time to come, but in the summer I shall simply be obliged to go north to escape the heat. But I have not really planned the places I intend to paint. I will have to wait and see what I like. People here are so kind to strangers--give you information and help you all they can. The most common diseases are smallpox and typhoid. The water looks very bad, a green scum everywhere. The natives are not clean -- awfully dirty, in fact And I shall be painting among them, too. I got on a car the other day to ride through the native quarter (at 4 o'clock). I rode for miles, and by the time I got back it was 8 o'clock. My impressions were wonderful--streets filled with swarming natives. I passed some beautiful Hindoo temples that I am going to paint. But think of it--four hours to get there and back. Everyone here tells me I must have a servant. I suppose they think I am a rich American. And I have to count every penny ! Things are frightfully expensive. And you lose on the exchange rate, too. And everywhere else in the world you make on the dollar. I do not believe America does much trading with India, but I wish she did. In this hotel are staying many Indians who are half English. Some of the girls are quite pretty, and as fair as I am, but have a queer pinto look about the eyes. It is so sad for them, as they belong to neither race. I think their fathers and mothers were idiotic not to consider them. There is always some one to suffer for all the mistakes that are made."